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ABSTRACT

Noting that little theoretical work has been done on the processes of adapting novels for television viewing, and that what discussion there is tends to concentrate on judgments about "faithfulness" to the original, this paper suggests that more can be gained from approaching television adaptations in a less literal way, and shows how the differences and similarities between the novel and its television adaptation can be mapped out. F. Scott Fitzgerald's novel, "Tender is the Night," is offered as an example of the kind of adaptation that is an important element in British television programming, and a brief review of the BBC (British Broadcasting Corporation) and the Seventh Network, Australia, production of the novel and its exhibition history is provided as background for the textual analysis that follows. The ensuing discussion (1) raises some general questions about the differences between verbal and visual sign systems and the nature of the changes generated by the shift from words to images; (2) defines and gives examples of a number of strategies believed to be central to the process of adaptation; and (3) analyzes the complexity of the adaptation process by looking carefully at a short section of the television program. A sequence of the scenes in one of the television episodes and an outline by chapter of the sequences in the novel are appended. (5 footnotes) (Author/CGD)

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DREAMS OF READING: TENDER IS THE NIGHT

Paper presented to the 1986 International Studies Conference, The University of London, July 1986.

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Novels continue to be a source for many television serials but little theoretical work has been done on the processes of adaptation and what discussion there is tends to concentrate on judgements about 'faithfulness' to the original. We believe that this is something of a deadend and that there is more to be gained from approaching television adaptations in a less literal way which takes as its starting point the differences between the two forms and seeks to examine the relationship between them. The BBC/Showtime Entertainments and the Seventh Network, Australia production, Tender is the Night, based on F. Scott Fitzgerald's novel, is offered here as an example of the kind of adaptation which is an important element in British television programming. The introduction to this paper provides a brief indication of its production and exhibition history, factors which need to be borne in mind when reading the textual analysis which follows. Part 1 of the paper goes on to raise some general questions about the difference between verbal and visual sign systems and nature of the changes generated by the shift from words to images. Part 11 defines and gives examples of a number of strategies which we believe are central to the process of adaptation and Part 111 analyses the complexity of that process by looking carefully at a short section of the television programme. We hope that this move from the general to the particular will begin to show how the differences and similarities between the novel and its adaptation can be mapped out.

INTRODUCTION

BBC Television has a long history in the production of television adaptations of novels, particularly nineteenth century classics. 1. But two Granada productions, Brideshead Revisited (1982) and The Jewel in the Crown (1984) had suggested that the BBC's pre-eminence in this field was under threat. Furthermore, by the time Tender is the Night was screened the Government had set up the Peacock Committee to review public service broadcasting in Britain, so the Corporation took full-page advertisements in quality newspapers proposing the adaptation as evidence of the BBC's cultural significance. The production was clearly very important to the BBC's reputation, though the advertising campaign created a hostile critical press which may have affected the audience for the programme, and the way in which they saw it.

For the past five years at least, the BBC has found the money for their more costly prestige programmes through co-production arrangements with companies in Europe, Australia and the United States. Tender is the Night was made in collaboration with Showtime Entertainment and The Seventh Network, Australia. This has implications for the amount of money to be spent on the six part adaptation, much of which was shot in France, but it may well have influenced the choice of this novel and its American cast. It would, too, have consequences for how Tender is the Night looked on television, the 'production values' which show themselves especially in costumes, sets, and locations. An American story played by American actors gave the production an acting style which distinguished it from the majority of novel dramatisations: screenings of Tender is the Night played against a repeat of The Jewel in the Crown on Independent Television, a dramatisation which relied heavily upon the British theatrical tradition of acting.

The likely audience for a television adaptation can determine the way it is conceived and received. Robert Knights, the director of this series may not have had a particular audience in mind during production; he would have had little idea at that time when the series would be scheduled and what would be on the other channels when the six episodes were eventually screened. Nevertheless, the knowledge that the BBC has a number of regular drama slots, capable of building up audiences of three or four million, which he had successfully used before might well affect the confidence with which he undertook the task. Had he been dependent upon a television system which demanded much higher ratings from the very first episode, his approach might have been different.

The BBC ran the series on BBC 2, its 'minority' channel, on six consecutive Mondays at 9.30 with a repeat on Thursdays at 10.10. The alternative on both nights on BBC 1 varied over the six weeks and included The Horse of the Year Show and the current affairs programme, Panorama. ITV screened the news and films on Mondays and the news and The Far Pavilions on Thursday; Channel 4 screened a range of programmes over the period including a situation comedy and The Jewel in the Crown. One aspect of television adaptations in the way they relocate cultural texts and what they mean: that's to say that for a period of time Tender is the Night connotes not so much a novel published in the 1930s as a television series broadcast in the 1980s, and probably, thereby, known to many more people than ever before. What this, in turn, means - not least for subsequent understanding of Scot Fitzgerald's novel - is another point for critical departure. 2.

Finally, in the appearace of Tender is the Night, we could probably discern the contributions of its various television authors. Following paths well established in film studies, we could look at other works by influential members of the production team and this would give insight into how the series came to be made in the way it was. Jonathan Powell, Executive Producer, and Betty Willingale, Producer, have long-standing involvements in the production of television adaptations including the John Le Carré series. Robert Knights has directed adaptations of the novels of John Fowles and Malcolm Bradbury, but the screenplay writer, Dennis Potter is most famous for his original writing for television. 3. Of his plays, Pennies from Heaven makes powerful use of the juxtaposition of drama and evocative popular music, an element in the original novel which is given pre-eminence in the television adaptation.

Another set of questions about the television dramatisation of a novel arise when we consider the differences between the verbal sign system which Fitzgerald's text uses and the visual sign system upon which television depends. Again, though we cannot follow them all up in this paper, it is worth setting out in more detail some of the questions this comparison can lead us to consider since they provide a context for what we do undertake later as well as suggesting some features of a book and a television series which strike our attention most immediately.

Tender is the Night has a particularly complicated publishing history, and the arrangements of its five books, subdivided into sixty one chapters 4, has altered in different editions. The versions used in the television adaptation follows a straightforward chronological order with each book taking up at the year where the previous one finished.

The television serial was in six parts, and these corresponded only roughly with the way the Penguin edition of Tender is the Night was divided into books. Later, we shall look closely at Part Four of the television serial which was subtitled 'Switzerland, Christmas 1925' and this is clearly based upon Book Four: 'Escape' Chapter One 1925-1929. It would be misleading, though, to assume that chapter or book divisions necessarily correspond to the parts of a serial. Dialogue and scenes, are, as we shall see, transposed from other parts of the book, but the divisions also have a different function and place the viewer in a a different position from the reader. Without a great deal of research into the complex writing and publishing history of Tender is the Night it's not possible to say why the novel is divided up the way it is, or even who did it. Nor can we reconstruct at present how Dennis Potter's original screen play came to be broadcast in the six parts we have. A study of both sets of divisions would tell us much about the institutional demands of publishing and broadcasting.

What we can note, though, is how the television viewer has much less control over the text: it can't simply be picked up and put down at will, creating personal continuities or discontinuities . (Though video taping may be dramatically changing this situation). The serial is fitted into the flow of an evening's television presentation, and is surrounded by devices like title, opening music, trailers and newspaper previews, and the continuity announcers resumé which all propose continuities between episodes and meanings for what we have seen. Switching on the television is not like turning over the page.

Narrative

Both the openings of a section of Tender is the Night mentioned above, however, suggest the importance which both forms place on establishing narrative continuity. But a fictional narrative is more than a sequence of causally related events, and, like most novels in the European mainstream, Tender is the Night has scores of passages like the opening of Book Four where the authorial voice sets a scene ('In November the waves grew black and dashed over the sea wall ....'), reveals a feeling, ('Baby Warren felt she had made a gesture of renunciation in joining the Divers here.') or ironically connects an incident to a whole culture ('...four score young Americans, domiciled in schools near Gstaad, bounced about to the frolic of 'Don't Bring Lulu', or exploded violently with the first percussions of the Charleston. It was a colony of the young, simple, and expensive - the Sturmtruppen of the rich were at St. Moritz.'). All these are a part of the narrative of the novel: one of our chief concern in this paper is to show how he adaptation dealt with these variation in the narrative authorial voice.

Character

At first sight, the transformation from representing a character in words to representation through a visual image seems less problematic: find an actor whose physical appearance matches that set out in the novel, and a rough correspondence between the two sign systems is established... But the words that represent the character in a novel don't work at a purely denotative level; when Franz appears in Book Four, six years after his last appearance it says 'He was forty.' Upon his healthy maturity reposed a set of pleasant official manners, but he was most at home in a somewhat stuffy safety from which he could despise the broken rich whom he re-educated'. Clearly the reader is being invited to share an attitude or position about Franz as well as to know what the man looks like. Television adaptations tend to attempt both these functions as well, but by different means and often to different effects.

A common observation made by those familiar with both a book and its adaptation is that characters often disappear completely in the transformation process. Since characters often offer much of the novel's meaning, this can present difficulties if the screen adaptation purports to be positioning the viewer in a relation to the screened text which is similar to that of a reader of the written text.

Point of View

There are a number of essays 5, theorising the meaning of point of view shots and looking in the context of cinema, and there might be some value in relating this work to point of view in relation to the author and the characters in the contexts mentioned already. Point of view, however takes on a much more literal significance in a medium dependent upon sight, and the use of point of view shots, especially those which place the audience and/or a character in positions where someone can be seen without their knowing it can often

be used to establish a sense of superiority and power in the viewer whether he or she is in the audience or only in the frame. Since many of the central personal relationships in Tender is the Night are articulated in terms of power, the structure of looks and looking in the television serial gives us access to these relationships in a manner characteristic of the medium. We shall take up this point later in Part 3.

These brief observations remind us in a direct way that the change from one medium to another imposes differences which are not to do with the kind of determinants listed in the introduction section. Indeed, though we shall continue to use the terms because they are familiar, 'adaptation' and 'dramatisation' are misleading ways of describing the change form a verbal to a visual sign-system, since they imply so strongly that its attributable exclusively to individual intervention. What needs always to be acknowledged is that some changes are attributable to fundamental differences in the sign systems used, and these are independent of the activities of Potter, Knights or the other agents and institutions mentioned earlier.

An instance from the Novel reminds us of this. In Book Four, Chapter Two, Dick diver, the psychoanalyst who is the male protagonist of the novel, visits an unnamed patient in her room:

> The orange light through the drawn blind, the sarcophagus of her figure on the bed, the spot of face, the voice searching the vacuity of her illness and finding only remote abstractions. (P205)

In a sign system which uses words, there is, of course, no necessary relationship between a word and that to which it refers: the word 'light' doesn't resemble light. Or, as the most simplified semiotic account might put it, words are signs; like all signs, they have two aspects - the signifier which conveys the meaning, and the signified which is the meaning or concept conveyed. With a sign system based on words, 'light' is the signifier and its relationship with the phenomenon of light is purely arbitrary. But a visual sign system works differently; though what we see in an image remains a signifier, its relationship is not arbitrary: we see an image of a bed and it looks like that object to which it refers. Words, or verbal signs, like 'vacuity' present more complexities: it's not easy to grasp what the signified of this signifier is, but how, in a visual sign system, do you find even a signifier ?

The implications of this shift of sign systems are immense. Christian Metz in Film Language compares verbal and visual signs in exploring the idea of a language of film; he argues that because images are not 'arbitrary, conventional and codified' as verbal signs are, a visual image should be seen not as an indication of something other than itself but as the 'pseudo-presence' of the thing it contains. A visual image of bed is a 'pseudo-presence'; the word 'bed' is an arbitrary signifier. Cinema 'grafts' on to the natural expressiveness of a scene - the patient's room (albeit a set)

in this case - an aesthetic expressiveness derived, as Metz sees it, from the author of the film. This is a useful reminder, but it understates the nature of the necessary changes from words to images. At what point does the grafting on of aesthetic expression begin ? The face, the bed, the light in the above example all have to have a specific shape, size, colour and intensity which are not specified in the book, and they have tobe offered from a particular angle for a specific time.

Metz's example (from Que Viva Mexico) suggests that aesthetic expressiveness begins with our awareness of the broader connotations of an image; in the case of this passage from Tender is the Night, perhaps, the confusions of erotic, and caring love always present in Dick Diver's relationships. Though Metz is right to suggest that the 'arranged spectacle' of a sick room has connotations which are not just dependent upon the film but come from the world at large, unlike the broader connotations, the precise image of the sick room presented is a consequence of aesthetic choices imposed by the change from one sign system to another.

Metz reminds us, too, of another complication that would need attention in a full account of the process of adaptation for the screen, either in a cinema or television. Looking for correspondences between the word 'light' and the image of light allowed us to make a point about the different relationship between signifier and signified in the two sign systems, but Metz points out that sentences in verbal language can be broken down into words whereas this is not possible in non-linguistic systems like traffic systems, advertising images, and the cinema. His argument is that even if a film is segmented into units like shots, these are not reducible into small basic, and specific units like words. He also suggests that 'optical devices' like dissolves and wipes are punctuation in the sense that they mark off pages or paragraphs in the narrative rather than working like commas or full stops.

Metz goes on to explore the formal semiotic structures of film narrative, using paradigmatic and syntagmatic categories, leaving us, without benefit of theory, to think about how units of meaning are to be compared within the two sign systems, or, to pose a question specific to this particular adaptation, how the reader of both written and visual Tender is the Night texts is positioned so as to construct similar meanings from both. To conclude this section, and to anticipate Part 3, we could return to the sentence quoted above and note its odd construction. (The absence of the main clause ?) This suggests that this sentences depends for its meaning on the rest of the paragraph, which begins:

> Yet in the awful majesty of her pain, he went out to her unreservedly, almost sexually. He wanted to gather her up in his arms, as he so often had Nicole, and cherish even her mistakes, so deeply were they a part of her.

As we shall see, across Part 4 of the screen text, a number of sequences, some only a shot's length and separated by other scenes with similar connotations, offer the viewer meanings and a position similar to that discernible in this single paragraph.

PART 11

In Part 11 of this paper we want to look more closely at the specific strategies which enable the adaptation from one form (the novel) to another (the television serial). At first the clarification of these strategies, which arose out of our close studies of both texts, appears to offer a formal analysis of the process of adaptation. And yet it is also clear that it is through these devices that the television adaptation both reworks the material to the visual sign system and offers a reading of it.

Common sense suggest that the basic process of adaptation is excision. The shaping of a complex novel to a manageable size of cutting out sub-plots, minor characters, incidents to the narrative and an excessive number of locations. Two of our strategies, omission and condensation, offer more exact description of such work. By omission, we mean the entire excision of a particular character or incident. Condensation is more complex but refers to the process whereby a single incident, sometimes a single shot has to stand for a series of incidents in the novel or, more commonly, to represent the background information provided normally in the novel by the third-person narrator.

The other three strategies rely less on pruning what is in the novel and more on a grafting of material in different ways. Transposition describes the process whereby an incident, a character or even a line of dialogue is lifted from its place in the novel to a different place in the television serial. Such a transposition is often accompanied by what we have called 'transformation', that is the reworking of a particular scene or characterisation so that while its narrative thematic purpose remain much the same as in the novel, the elements which go to make it up have been transformed in some way.

Finally, we have noted a process of expansion whereby a particular scene or character is given more weight and occupies proportionately more narrative time than in the novel. Given the common assumption of the importance of cutting in adapting a novel for television, this final strategy is perhaps surprising but, as we hope to show, it arises not only because things are omitted - thereby throwing greater weight on what is left - but also because of television's own constructions of editing and camera positioning which are being brought into the adaptation process.

Such definitions are inevitably abstract and the rest of this paper is devoted to providing examples from Tender is the Night which will clarify these terms. This is important since our argument is not only that these are the formal means by which an adaptation is accomplished but that close examination of these strategies will enable the nature of the difference between novel and tv adaptation to be understood rather than merely bewailed.

Two sets of examples will be offered in the paper. The first will be taken from the book/serial and are intended to clarify separately each definition. In addition, these examples all deal in some way with the representation of Nicole and provide the opportunity to look at the way in which an individual character, while retaining the essential characteristics of the novel, may be placed differently through the adaptation process. The second set of examples will be the subject of Part 111 of the paper and will show how the various strategies interact in a single segment of the tv serial.

Omission In the novel, Dick and Nicole have two children, Topsy and Lanier who, although they play a minor role, are present at certain key scenes (e.g. when Nicole breaks down at the fair ground and causes the car crash in Book 4) and are present in the Divers domestic background. The children do not appear in the television adaptation and episodes that feature them are either cut our or changed.

Condensation - Book 4 of the novel is taken up in part with Dick's increasing impatience with his work at the clinic, the demands made on him by Nicole's illness and his sense of being trapped by Warren money. The book contains a number of incidents anbd brief reference to events in an around the clinic over an unspecified period of time which establish these themes. Dick's work at the clinic is the main subject of Episode 4 of the tv serial and one of its striking visual images is of Dick walking the path between the clinic and Nicole at different times of day and in different moods. This image has a number of resonances. It marks the passing of time as Dick makes his daily journeys. It measures out distance between them. It marks the separation of Nicole whom we see only at home from the clinic and underlines that she has a different relationship with Dick from the other patients. But it also demonstrates that she is linked to them and to the clinic and is caught up in Dick's relationship to them. The repetition of the image makes concrete the metaphor which is repeated verbally in the book and the tv serial 'of another ceaseless round of ratiocination in the same circle. Round, round and round' (P201). The image of the path makesconcrete some of the thematic preoccupations of the novel at this point and gives a temporal and spatial solidity to the novel's more abstract commentary.

Transposition - The opening of Book 5 of the novel takes the form of a conversation between Franz Gregorovius and his wife Kaethe. The discussion covers both Dick's decline as a psychiatrist and Kaethe's view that Nicole 'cherishes her illness as an instrument of power.' In the book, the conversation takes place after both Nicole's breakdown at the fair and Dick's night in prison in Rome, and provides an outsider's ignorant but shrewd analysis of both events. It has a prophesying function for the rest of Book 5.

In the tv serial, part of the conversation is transposed to the middle of Episode 4 and precedes both Nicole's breakdown and the Rome episodes. Through this transposition it loses its prologue effect but becomes one element in the narrative build up of pressure at the clinic which will lead to Dick's departure.

Transformation is one of the central strategies for the adaptation of Tender is the Night. It often accompanies transposition since moving an incident or even a line of dialogue often means transforming it to a greater or lesser extent. The examples given here are deliberately limited since transformation can involve the very complex bringing together of a number of incidents in the novel. The first example involves moving the son Lanier's conversation with his father from Book 4 of the novel (P200) to much earlier in Episode 3 in Paris. In the process, and because of the omission of Lanier as a character, the lines are given to Nicole and have a different resonance. The second example involves a change of narrative voice. One of the difficulties of adapting Tender is the Night must be to find a way of handling the authorial voice which not only connects the narrative but provides a moral commentary on it. In this instance, on P122-3, the commentary concerns Nicole's extravagant shopping expedition as a metaphor for her place in the economy.

> 'Nicole was the product of much ingenuity and toil. For her sake trains began their run at Chicago and traversed the round belly of the continent to California; chicle factories fumed and link belts grew link by link in factories; men mixed tooth-paste in vats and drew mouthwash out of copper hogsheads; girls canned tomatoes quickly in August or worked rudely at the Five-and-Tens on Christmas Eve; half-breed Indians toiled on Brazilian coffee plantations and dreamers were muscled out of patent rights in new tractors - these were some of the people who gave a tithe to Nicole .....' (P122-123)

In the tv serial these words are transformed line by line into dialogue for Abe and Dick who lovingly and mockingly compete for Nicole who sits laughing between them.

Expansion - Halfway through Book 6 of the novel, the Divers return to the Riviera where they meet up again with Tommy Barban and Nicole begins her affair with him as Dick's disintegration continues. The setting for the scenes between Nicole and Tommy are the same as the book but one scene from the tv serial seems to be an expansion of a brief reference to a journey along the coastline (P317) which they undertake together. In the tv serial this is extended into a scene in which Nicole watches the sun set over the Mediterranean coastline (to which Dick introduced her) and, although the dialogue is largely taken from the other scenes in the novel, the beautiful setting and Tommy's French quotation seem to add a romantic weight to their relationship which carries over into love-making scene which follows.

It is not the purpose of this paper to analyse fully the characterisation of Nicole in the tv serial but some comment on these examples indicates the way in which such an analysis could be undertaken. The omission of the children does have repercussions, for instance, since in the novel they are an indication of her capacity for a normal life and for taking responsibility for their wellbeing. This is compounded by Lanier's dialogue being transposed to her and its meaning thereby transformed into an indication of her own childlike dependence on Dick. We are not necessarily arguing that the Nicole of the tv serial is more dependent on Dick than the Nicole of the novel - merely that given the omission of the children other sites of her independence have to be found.

The transformation of narration into dialogue works rather differently. It serves the function which the description had in the novel of placing the wealthy Nicole at the heart of American economic activity but, at the same time, it seems to place her on an emotional pinnacle as well, rendering dramatically the love which Abe, as well as Dick, feels for her. Finally, the scene with Tommy Barban on the cliff top allows us to see Tommy more clearly through Nicole's eyes as romantically as well as sexually attractive. But it also seems to operate as Nicole's farewell to Dick who had after all 'made' the Mediterranean coast in summer and allows the audience to recognise that she is making a decision not merely having it made for her by Tommy rather than Dick.

The definitions in this part of the paper are not watertight, nor do they offer a fixed way of reading off the difference between novel and adaptation. But they provide a way of identifying the nature of the changes in a more systematic way than previous analyeses and of thinking through their implications. The examples above were centered on Nicole and it would be possible to map out the similarities and differences between novel and adaptation by tracing through the text the way in which the strategies we have identified work to construct that character. This is too big a project for this paper however and in the limited time available it seemed more fruitful to look at an extract from the tv serial to show more clearly how closely all the strategies interact.

PART 111

The final part of this paper deals with a sequence taken from Episode 4 of the television series which itself mainly refers to Pages 199-206 of the book, effectively Chapter 2, Book 4, though as will be seen a number of elements are taken from elsewhere in the novel. No attempt will be made to describe fully all the elements of the sequence (in terms, for instance, of visual analysis) although a breakdown of the episode and of Books 4 and 5 of the novel is provided as an appendix. The sequence we have chosen starts after the skiing holiday in Gstaad; it is set in the clinic and deals with the Divers' life there up to the point at which Nicole's breakdown is precipitated. Our intention is to outline the way in which the strategies described in Part 11 interact and work together and to demonstrate some of the ways in which cinematic methods are used to create meaning. (The numbering here refers to Appendix 2.)

Scene 8 — The Gstaad sequence ends with a shot of Dick looking at the snow-covered mountains.

Scene 9 — The following shot is of tree-covered mountains which pans to give us a view of the clinic. A written title informs us that it is 'Two years later'. Such a shot has no real equivalent in the novel; it marks time passing not only by the change in the season but also by the shift in the audience's perspective from the expectation of a point-of-view shot to recognition of an establishing shot of the clinic.

Scene 10 — This scene is relatively long and shows Dick at the clinic with a woman patient, Hannah, who is covered in encrusted sores. The dialogue between them is taken, with some omissions, from the novel but it is transposed to a position at the beginning of the sequence before we are given any sense of the Divers' life at the clinic. This transposition foregrounds the relationship between Dick and this patient since it is the first we see of him at the clinic. It also draws attention to Dick's involvement with this patient and his awareness of the facility with which he uses his own charm (The exchange 'Beautiful words' 'Yes - that's my problem' are an addition to the novel's text) These themes are central to what follows.

Scene 11 — This brief scene shows Nicole at the window of the Divers' home and Dick on the path below. It begins the process of establishing the path as a spatial equivalent for Dick's emotional and professional position (the strategy of condensation described in Part 11). Nicole's gaze at Dick, at first unobserved and then acknowledged, is the first of a series of looks in which Dick is to be entangled in the sequence.

Scene 12 The scene which take place in the Divers' house between Nicole and Dick offers a number of examples of transposition. Dick tells the story of the exhibitionist patient (taken from P203) and comments on the 'ceaseless round' of the clinic ... 'round and round and round' (P201), both narrated in the third person in the book but here given to Dick to speak. Nicole's comment about how Dick looked on the path initiates the verbal discourse about looking which is to be taken up later. The scene also has a reppresentative function - this is a particular moment but it is also what life is like for the Divers at the clinic - a form of condensation which re-occurs in the sequence.

Scene 13 The music room scene(s) is an expansion of a brief conversation on P202 between Dick and a woman patient during a description of the clinic. It introduces another patient, Helen, who is the third side of the triange of women/patients (Hannah, Nicole, Helen) threatening to enclose Dick. The look between Helen and Dick asserts a relationship between them and is commented on by Dick ('She's staring at me as if I'm her favourite kind of candy.')

Scene 14 The conversation on the path betwen Helen and Dick offer examples of expansion, omission and condensation. The episode which causes Nicole's breakdown in the book is dealt with on pp206-7 in the book and takes the form of a letter, accusing Dick of having had a affair. This incident is expanded, and dramatised, by the character being both named and fleshed out through dialogue in a way that is appropriate for a confrontation that will take place in person rather than through a letter. Helen, however, is a condensation of two separate characters in the novel, one a rich patient who cuts off her hair with nail scissors (P205), the other the daughter of a patient whom Dick 'in an idle, almost indulgent way' (P207) had once kissed. Dick's specifically sexual involvement with this character is omitted although the conversation between him and Helen clearly picks up on the theme of Dick's relations with his patients and the way in which his caring, paternalistic professionalism so readily slips into a sexual reaching-out. The tone of Dick's words in this scene ('One day soon, very soon, you will meet someone and really fall in love') also seems a reference to the 'hospital patter' he has adopted with both Nicole (P60) and Rosemary (P134) and the setting of the conversation on the path between home and clinic indicates the professional/personal dilemmas at stake here for Dick.

Scene 15 The brief conversation, in the music room, between Helen and the "musical" patient has no equivalent in the book but sets up a narrative expectation that Helen will cause trouble. The words 'Liar ... slut' reinforce the sexual tension and carry it over into the next scene.

Scene 16 Dick kisses Hannah on the forehead, an action which in the book ends the conversation which takes place in scene 2 above but which in the adaptation is transposed and given a separate status. The crosscutting begins to take shape here and makes a link, through a cinematic device, between Hannah, Helen in the previous shot and Nicole in the next. The inextricable link between Dick's professional caring and his sexuality is given visual shape.

Scene 18 A series of shots of Nicole, alone and unhappy, in the house seems a condensation of the passage on P202 of the novel although no words are spoken. ('She led a lonely life ... he left her holding Nothing in her hands ... knowing it was only the hope he would come back again.') This has been transposed from near the beginning of Chapter 2.

Scene 19 Nicole's change of clothes indicates the passing of time and provides an indication that these shots have a representative function, standing for the general nature of Nicole's life with Dick.

Scene 20 Crosscutting again to Dick with Hannah, this short scene reinforces our sense of his involvement with her. The light filtering through the blinds, the orange light of the lamp and the light and shadow on Hannah's face provide a visual equivalent to the verbal description on P205 (discussed above). The expansion of one incident in the novel into three scenes in the adaptation emphasises Hannah's importance in the triangle of relationships being set up in the sequence as a whole.

Scene 21 Again, the crosscutting to Nicole links her with Hannah and provides a continuation with scene 9. These two scenes seem both to occur in "real" time i.e. while Dick is with Hannah, and to provide a condensed representation of Nicole 'owning Dick who did not want to be owned' (P202).

Scene 22 In addition, the image of Nicole looking into the the mirror draws upon a cinematic metaphor of reflection, of a divided and doubtful character looking into herself.

Scene 23 The music room again provides the setting. An exchange of looks between Dick and his patients, Helen and the "musical" woman, sends him from the room, rejecting their demands as they beckon towards him.

Scene 24 The setting of the path again puts Dick between the clinic and home.

Scene 25 In a rhyming of scene 3 Dick now watches Nicole through the kitchen window.

Scene 29 In the house, the conversation between Dick and Nicole comments on the way in which he has caught her off gaurd in the previous scene and continues the verbal reference to looking which reinforces the visual interplay. Dick refers back to the "round and round" comment he has made in scene 4 but more generally their harmony at this point reassures us that "they still have fine times together" (P200). As in scene 9 and 11 what had been description at the beginning of Chapter 2 of the novel is made more active by being transposed to a later point in the sequence.

Scene 30 The shots of Nicole kissing Dick provide a visual reference to Dick's kissing Hannah in scene 8. Nicole's words ('I don't ask you always to love me like this ...) are transposed from later in the book (P220, Chapter 6) though they occur as a memory for Dick there. In the adaption, the kiss is abstracted spatially, almost as a memory, so that it is freed from the time and space of the narrative; it will be repeated specifically as a memory in Episode 6. Again, the scene has a generalising function. It provides a heightened, condensed image of romantic love which the audience takes with it through the subsequent sequences of Nicole's breakdown and Dick's disintegration.

Our analysis of so short a television sequence, twenty minutes from a six hour serial, makes clearer how adaptational strategies interact and how they can be analysed. But some aspects of a television adaptation fit awkwardly within the approach we are proposing, although this does enable us to approach even these matters more positively.

In discussing some of the narrative complexities presented by the authorial voice in the written text, we noted that this voice could be transformed, transposed, expanded or condensed though being reworked in visual terms, but, Tender is the Night was exceptional in its use of music both to hold the narrative together and to present ironic commentary. The novel makes, many references to the popular music of the period, often to evoke the common culture of the time - 'what we all know': 'Don't Bring Lulu' as a march for the 'Sturmtruppen of the rich'. The sequence under discussion offers an example. In five conscutive scenes (Scenes 19-23) lasting just over a minute in total, we see Nicole alone whilst Dick visits Hannah and then the music room. The only dialogue is Dick's faltering 'To-morrow, alright ?' to Hannah, and Nicole saying to her mirror image, 'Everything's alright, everything's fine !

But, as one shot shows Nicole's face registering an inner stress, 'Ain't she sweet' plays on a gramophone, and as we see Dick's desperate expression in the music room, we hear a repetition of 'March Militaire' and 'Light Cavalry' played by the trio of patients. Each piece ironically evokes its own culture context, but weaving between them and making a continuity across the scenes is the music specially written for the adaptation, a 'romantic' theme now in tension with what we are seeing and hearing. The sound track links all the scenes, placing the individual crises of Dick and Nicole within the contexts that have given rise to them.

Another narrative complexity mentioned earlier as the presentation of a character so as to offer a description which both constructed the figure and suggested what attitude the reader should take towards him. In the sequence under examination we are shown Franz Gregorovius much as Fitzgerald describes him; his dress, physical appearance and movements all signify his 'pleasant, official manners'. In contrast to Dick Diver in blazer or lounge suit, Franz wears a formal morning suit, and he stands upright with head erect where Dick slumps with his hands in his pocket. Dick is driven to despair by the trio's implacable anger at each other, and by the emotional demands of the other patients, but Franz's posture and words emphasise his distance: 'I do not hear them any more, I simply do not hear them.'

Details like the choice of European and American clothing to emphasise a contrast are signifiers for what Metz called a natural expressiveness of scenes between Franz and Dick, but it is the performances of Jurgen Bruger and Peter Strauss which add what he calls the aesthetic expressiveness. Simultaneously the viewer sees that Franz matches the description of the book, but so much of his character and the way the viewer reads it comes from the actor's performance.

As we noted above, it is not possible in this paper to trace throughout the texts the ways in which the strategies we have identified work to construct characters, but performance has a crucial function in embodying, as it were, the adaptational changes we have defined. Characterisation is only one aspect of a complex novel, and the strategies we are discussing are ways of dealing with the novel as a whole. Nevertheless, the construction of a character through performance often draws upon all the strategies we have described, reconstructing cognitive and affective meanings which, in this case place the viewer in much the same place as the reader. Those few seconds of screen time when Nicole, looks upon Dick before he is ready to look at her almost speak a volume.

CONCLUSION

This paper has attempted to outline how a full analysis of a television adaptation might be attempted. It accepts that such adaptations always refer to the original which in some way shapes the television version even though many of its audience will be unfamiliar with the novel. But it is clear that arguments about 'faithfulness' underestimate the complexity of the adaptation process. In the first place, the strategies identified in Part 11 offer ways of understanding the relationship between novel and television serial and, if pursued further, would enable the handling of a particular character or theme to be mapped out across both texts. In addition, the specifically cinematic modes of engaging the audience, through cross-cutting for instance and point of view, need to be taken into account when considering how the novel is represented on the screen and in particular how the authorial third person voice which guides the reader of the novel is rendered visually. Our work on Tender is the Night suggests that, at least as far as the central character of Dick is concerned, the TV serial offers the audience the same position by which to understand and judge him as the novel does. In this case, the different means of the adaptation are used to the same end but it would be possible to identify adaptations in which this was not the case and where our sympathies and points of identification are altered. In this sense, television adaptations offer readings of the original novels and we hope that this paper has shown that an analysis of that reading along the lines suggested here has the potential to clarify our understanding of the narrative process of both forms.

APPENDIX

TENDER IS THE NIGHT Part 1V SEQUENCE OF SCENES IN TV EPISODE

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1. Exterior. Skiing scene; skiers; Nicole and Dick.
2. Exterior. Skiers arrive behind credits.
3. Exterior. Dick looks at girl skiers; discussion with Baby and Nicole.
4. Exterior. Nicole and Baby after Dick leaves.
5. Exterior. Dick and Franz arrive; longshot and close-up.
6. Interior. Dick and Nicole's room; Dick tells Nocole that Dohlmer has died.
7. Interior. Christmas Party; Silent Night.
8. Exterior. Dick watches Nicole ski and talks to Franz.
9. Exterior. Two years later; shot of clinic.
10. Interior. Dick and Hannah in sick room.
11. Interior/Exterior. Nicole in kitchen, Dick on path.
12. Interior. Nicole and Dick in their house.
13. Interior. Music room concert at clinic; Helen and Franz.
14. Exterior. Dick on path with Helen.
15. Interior. Helen whispers to woman patient in music room.
16. Interior. Dick kisses Hannah.
17. Exterior. Clinic under cloudy sky.
18. Exterior/Interior. Nicole at window.
19. Interior. Nicole in sitting room with gramophone.
20. Interior. Dick with Hannah.
21. Interior. Gramophone.
22. Interior. Nicole at mirror.
23. Interior. Dick in music room.
24. Exterior. Dick on path at night.
25. Exterior/Interior. Dick sees Nicole in kitchen.

26. Interior. Nicole lights candles in the dining room.

27. Interior. Dick in sitting room.

28. Interior. Nicole in dining room watched by Dick.

29. Interior. Nicole joins Dick in dining room.

30. Interior. Nicole lies on top of Dick, kisses him.

31. Exterior. Lawn in front of clinic.

32. Exterior. Franz talks to Dick about Helen.

33. Exterior. Shot of Helen.

34. Interior. Kaethe and Franz.

35. Exterior. Kaethe and Franz walk out.

36. Exterior. In moving car Dick, Nicole, Kaethe and Franz.

37. Interior. Dance scenes. Helen and her mother. Dick and Kaethe waltz; Nicole talks to Franz.

38. Exterior. Car going fast at night.

39. Exterior. Close up of crashed car, Nicole and Dick.

40. Interior. Dick sits and smokes in bedroom.

41. Interior. Nicole sleeping in same bedroom.

42. Exterior. Dick walks by the path.

43. Interior. Dick typing.

44. Interior. Flashback to Nicole in bedroom.

45. Interior. Franz and Dick in Franz's office.

46. Exterior. Nicole receives telegram.

47. Exterior. Dick on path, passes postman.

48. Interior. Nicole reads telegram, gives it to Dick: 'My Father is dead !'

49. Exterior. Burial service.

50. Exterior. Dick alone at graveside; walks away.

SEQUENCES IN NOVEL

Chapter 1

Christmas at Gstaad.
Franz's visit and his suggestion that he and Dick run the clinic.

Chapter 2

Dick dreams of war.
Description of the Diver's life together and of the clinic.
Dick's conversation with the syphyllitic patient visits to other patients.

Chapter 3

A letter to Nicole accuses Dick of haviang an affair. Trip to the fair - Nicole on the big wheel. Description of how Dick analyses/handles Nicole's illness. Nicole crashes the car.

Chapter 4

Dick takes leave of absence.
Description of air flight to psychiatric conference in Berlin.

Chapter 5

Dick meets Tommy Barban in Munich and learns of Abe's death.
Sees 1914-18 memorial procession.

Chapter 6

Dick in Innsbrack reflects on his marriage and his relationship withthe Warner family. Receives news of father's death - reflects on his childhood.

Chapter 7

Dick at father's funeral.
Meeting with McKisco on Atlantic crossing. Meeting with Rosemary in Rome.

Chapter 8

Rosemary postpones their love-making.
Dick visits film set.

Chapter 9

Dick meets Baby.
Dick and Rosemary quarrel over her 'affairs'.

Chapter 10

Dick rejects Rosemary's peace-making.
Dick gets drunk with Collis. Fight with taxi drivers.
Assault at police station leads to goal.

Chapter 11

Baby tries and eventually gets help from Consul. Court releases Dick and Baby takes him to hotel.

Book 5 The Way Home

Chapter 1

Conversation between Franz and Kaethe re the Divers.

Chapter 2

Death of syphillitic patient.
Dick visits Lausanne to father of homosexual patient.
Dick meets Nicole's father in Lausanne. Nicole hears of her father from Kaethe

Chapter 3

Dick accused of alcoholism by patient's father.
Dick leaves the clinic.

Chapter 4

Description of Divers childrens' upbringing.
Divers visit Contessa di Minghetti (Mary's arguments precipitate Divers' departure North)

Chapter 5

Dick's argument with the cook at their Riviera villa.
Nicole and Dick visit the yacht and meet Tommy.

Chapter 6

Nicole begins to feel free of Dick and aware of Tommy.
Notes announces return of Tommy and Rosemary's arrival.

Chapter 7

The Divers on the beach meet Rosemary. Dick fails at water-skiing. Rosemary and Dick discuss acting. Description of Nicole's growing confidence. Dick leaves for a few days.

Chapter 8

Nicole prepares for Tommy.
Nicole and Tommy make love at hotel - fight between American sailors. Nicole and Tommy swim in the moonlight.

Chapter 9

Dick returns tells Nicole he can't do anything for her anymore.

Chapter 10

Dick rescues Mary and English woman (from the yacht) from gale.

Chapter 11

Dick and Nicole at hairdressers. (Tour de France.) At café.
Tommy tells Dick that Nicole is leaving him.

Chapter 12

Dick spends time with his children.
Nicole and Tommy on the beach.
Dick speaks to Mary and waves farewell to Nicole/the beach.

Chapter 13

Dick disappears into America.

Foot notes

1. 'Classic Serials: to be continued'. Paul Kerr
Screen 23/1 1982

2. Bond and Beyond: the Political career of a Popular Hero
Tony Bennett, Janet Woollacott McMillan
November 1986

This should provide a valuable account of the changes in a text's cultural meanings over time.

3. Jonathan Powell, Betty Willingale, Dennis Potter and Robert Knights have been involved in many television plays and adaptations. Before his appointment as Head of Series and Serials at the BBC in 1985, Jonathan Powell productions included:

Tinker, Tailor, Soldier Spy
Pride and Prejudice
Thèrése Raquin
Smiley's People
The Old Men at the Zoo
and Bleak House

Betty Willingale worked with him on several of these productions and became producer on Bleak House when Powell was promoted.

Dennis Potter has written 29 plays or screenplays for television. His adaptations include A Tragedy of Two Ambitions from a story by Thomas Hardy, Late Call from a novel by Angus Wilson, and Where Adam Stood from Edmond Gosse's Father and Son.

Popular songs seem to be a source for his titles which include

Where the Buffalo Roam, Lay Down Your Arms
Angels are so Few, Paper Roses,
Follow the Yellow Brick Road, Only Make Believe,
Pennies From Heaven and Cream in my Coffee.

Robert Knights directed:

Only Make Believe
The Glittering Prizes
Will Shakespeare
Catchpenny Twist
The Out of Town Boys
The Voysey Inheritance
The Enigma
The History Man
Mana
A Dedicated Man
Miss A and Miss M
The Ebony Tower

4. Reference in this essay are to the Penguin edition, first published in 1955.

This edition is divided as follows:

Book One
Case History: 1917-19

Book Two
Rosemary's Angle: 1919-25

Book Three
Casualties: 1925

Book Four
Escape: 1925-29

Book Five
The Way Home: 1929-30

Originally, Tender is the Night was published in this order (using the Penguin divisions for ease of reference):

Book 1	Chapters	2-13]	Book 1 (1934)	
Book 111	Chapters	1-13]		
Book 1	Chapter	1-9]	Book 11 (1934)	
Book 11	Chapter	1]		
Book 111	Chapter	14]		
Book 1V	Chapters	1-11]	Book 111 (1934)	
Book V	Chapters	1-13]		

In Britain, the Penguin order is probably best known.

5. See, for brief example:

'The Point of View Shot' — Branigan, Screen 16/5 1975

'Narration Space' — Heath, Screen 17/3 1976.